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the remarkable topographical clearness and the pictorial reality of his narrative. In reading it we become aware that we are receiving knowledge obtained as nearly as possible at first hand—we are reading the narrative of a man who has studied every foot of the battlefield and who knows the whole region with the knowledge of familiarity. "Many circumstances," he writes, "tended to reproduce the shifting scenes and manœuvres of the campaign and battle before my imagination, and to inscribe them in my soul." Imaginative maturing of the subject in the author's mind, familiarity with the scene, a constant desire to know the minute details of the truth for one's own satisfaction, these are influences tending to produce a book of unique interest.

Of course the author has drawn freely upon available written sources of information, but his book is far from being in the nature of a compilation. He has made a true nexus of his facts, and his carefully-thought-out opinions as well as his fresh assembling of material give his narrative historic value. With the enthusiasm of the historian who lives in the events which he describes, Mr. Young has gathered up and sifted traditions, anecdotes, every sort of fact that would add to the human interest of his book. He has sketched the career and character of every person of importance who took part in the engagement on either side. With an extraordinary approximation to completeness, he has determined the personnel of both the Army of the Potomac and the Army of Northern Virginia. He has shirked no side of his subject. The causes that led to the battle, the motives and plans of the commanders, the pivotal issues which the engagement decided, all are discussed with thoroughness and insight. In the narrative of the battle itself he succeeds remarkably in making a difficult matter plain, without sacrifice of essential detail, and in bringing past events vividly before the mind. Comprehensiveness, clearness, human interest, and the indefinable power which is the reflex of the author's own personality and point of view—these are qualities that make *The Battle of Gettysburg* not only a valuable source of information, but a book to be read for its own sake.

THE MASTERS OF MODERN FRENCH CRITICISM. By IRVING BABBITT. Boston and New York: Houghton Mifflin Company, 1912.

This is one of those rare books in which the value of sound fundamental distinctions, thought out to their ultimate implications, makes itself felt on every page, while logical severity, far from resulting in dry dogmatism, lends itself to the play of wit and esthetic perceptiveness. To describe Professor Babbitt's book as merely the detailed and conscientious development of a thesis would be most misleading; yet it derives its essential worth and much of its felicity of statement from the author's recognition of the vital relation of the problem of the One and the Many—that problem over which, as William James declared, the average person "does not lose much sleep"—to literature and to life. In the consideration of this problem, the literary critic, as Professor Babbitt makes increasingly plain, should be "willing to meet the philosopher half-way."

If we are to have any really thinkable critical standard—this is the thought that gives continuity to the whole treatise and leaves the final

impression upon the reader's mind—if we are to have a really thinkable and workable critical standard, we must oppose the excesses of romanticism and of both scientific and romantic naturalism. Practically the problem we have to solve is to find some middle ground between the rigid external critical standards of a certain type of seventeenth-century critic and the mere impressionism so current to-day. "What is most needed just now is not great doctors of relativity, like Renan and Sainte-Beuve, but rather a critic who, without being at all rigid or reactionary, can carry into his work the sense of standards that are set above individual caprice."

Such a standard can be defined only through intuition—but there is intuition and intuition. There is the intuition of the One and the intuition of the Many; there is perception of a unifying principle which leads to judicial criticism, and there is the perception of the "flux" that leads at best to appreciation and sympathy—and at worst to romanticism and "the humanitarian fallacy." Clearing away the ambiguity which clings to such words as "heart," "soul," and "intuition," and defining the "planes of being," spiritual, humanistic, and naturalistic, which determine the forms of opinion, the author proceeds to consider the great French critics of the nineteenth century in the light of definite principles. Thus Madame de Staël through "the inordinate emphasis she placed upon the elements of originality and self-expression" illustrates the essential weakness of that general romantic attack upon formalism which "discarded the idea of law itself along with the conventionalities in which it had got imbedded." Joubert approaches somewhat nearly the author's ideal critic in that, unlike such moderns as James and Bergson, he was intuitive in both the Rousseauist and the Platonic sense. Chateaubriand exhibits "a somewhat baffling interplay of classical, pseudo-classical, and romantic elements." What his contemporaries listened to, however, was his plea for sympathy and enthusiasm—his saying, for example, that "the time has come to substitute for the petty criticism of faults the great and fruitful criticism of beauties." An analysis of Sainte-Beuve reveals "the interplay and at times conflict of naturalism and humanism." As a scientific naturalist he believed in progress, while as a humanist he believed in decadence. Again, "as a humanist he protests against the violence and excess of Hugo's romanticism, and against the violence and excess of naturalism of Balzac." Yet "like a modern pragmatist, he escapes from the formulæ of the intellectualist by his lively intuitions of the Many, and not, like a Platonist by his intuitions of the One."

In a similar spirit, Professor Babbitt writes of Scherer, who had "no countervailing intuition of the One to oppose to his perception of the Many," yet "sometimes appeals from the philosophy of the flux in part to common sense, in part to tradition"; of Taine, who was on one side wholly romantic, and whose "aspiration toward a sort of vegetable felicity" is thoroughly Rousseauistic; and of Brunetière, who as an opponent of the naturalistic movement testifies to its strength by his anxiety to enlist on its scientific if not on its esthetic side.

It would be unfair not to insist upon the fact that Professor Babbitt's sanity and brilliancy are not confined to the expression of philosophical views. His method permits of all the kinds of insight into character

and literary method which makes criticism valuable. His power of literary characterization may be illustrated by this sentence upon Brunetière: "The arguments are clamped and mortised together by logical connections, and push forward in menacing array in a manner that suggests the advance of Roman legionaries with interlocked shields." But the book is chiefly significant as standing in the forefront of modern thought, representing a tendency toward moral and intellectual health that is making slow headway against the many contrary tendencies that have beset the immediate past and are besetting the present.

WAY STATIONS. By ELIZABETH ROBINS. New York: Dodd, Mead & Company, 1913.

Miss Robins's book is made up of a series of public speeches and occasional articles, connected by a tissue of condensed but lively narrative tracing the progress of the suffrage movement in England from its inception. The volume by no means provides a systematic exposition of the philosophy of "votes for women," and it suffers somewhat from the superficiality incident to special pleading, however earnest. But with these cautions the book may be recommended to the general reader. Elegant and forceful exhortation is always readable for its own sake, and it is often more efficacious in sweeping away prejudice than unemotional and carefully condensed argument could be. In many cases Miss Robins neatly and completely demolishes the stock arguments against equal suffrage, and she states her views with such clarity and sharpness that those who are not convinced by them will at least be awakened to a perception of the reasonableness of what has perhaps seemed an impossible point of view. In such a conflict as that waged over equal suffrage—a conflict of points of view, of pseudo-scientific opinions, and of prejudices in some cases almost inconceivably silly—such a book as *Way Stations* will help to clear away misunderstandings. It takes us, moreover, into the heart of the conflict. Miss Robins's sentences ring; we feel ourselves present at the meetings at which her speeches were delivered, and join in the applause. If her zeal for the cause carries her, in the defense of militancy, further than most of us would be willing to follow, no one need be either offended or deceived. The book is neither fanatical in spirit nor subtly sophistical in argument. On the contrary, it gives an impression of fairness and practical efficiency that wins favor for the cause it represents. Informingly it emphasizes the strength of the woman's movement and makes us feel wholesomely ashamed of ourselves for not knowing more of it than we do. *Way Stations* contains no startlingly novel doctrines; it is energetically persuasive rather than sweepingly convincing. It is, however, a thoroughly readable book, and a book that it would be good for people of all shades of opinion to read.

PLAYS BY BJÖRNSTJERNE BJÖRNSON. Translated by EDWIN BJÖRKMAN. New York: Charles Scribner's Sons, 1913.

The plays presented in this volume are "The Gauntlet," "Beyond Our Power," and "The New System." The ideas expressed in these dramas